

AUG 20 1924

CLYDE FITCH'S

"LOVERS LANE"

As written for the screen by

DOROTHY FARNUM

Lovers Lane is the Path of Hearts Desire.

The Power of Prayer, the ability to make
Dreams come true, Mind over Matter, the
doctrine of Good Cheer -- all of these
things have made "The Miracle Man", "Turn
to the Right," "Pollyanna," Christian
Science and Dr. Coue'. The Magic of them
will bring success to our picture.

CAST OF CHARACTERS

- DR. TOM SINGLETON-----His Lovers Lane is Service
and - of course, deep in his
heart, Love.
- MARY LARKIN -----A beautiful lady of luxury
whose Lovers Lane is just
Love.
- HERBERT WOODBRIDGE-----His Lovers Lane is the World,
He craves beauty and ease of
life and does not care whom
he hurts to attain them. Like
all cads, he is an adorable
lover. He appeals to a woman's
vanity by his devotion, and to
her maternal instinct by his
seeming need of her. He is the
type who would be well dressed
while his wife washed for him;
who would carry a gold cigarette
case while his son needed medical
attention. Above all things he
should be charming and convincing
since the strength of many situations
will depend upon love suspense.
In other words, the audience should
never be quite sure that Mary is
going to marry Tom.
- LUCY WOODBRIDGE-----Her Lovers Lane lies in the
happiness of others. She is all
woman, the ardent heart which
burns itself out in one love.
Her beauty is sometimes expressed
by strain and suffering, but
there is the quality of Divinity
about her.
- SIMPLICITY-----A gawky child of thirteen years,
rescued from an orphan asylum
by Dr. Tom. She worships him
in vain.
- ZAZU PITTS or
MAXINE HICKS
- DICK WOODBRIDGE-----The five year old lame son
of the Woodbridges.
- Bruce Guerin
- UNCLE BILL -----A Frank Bacon characterization.
He is the cheerful failure who
is always telling others how to
succeed. The village idiot who
is, somehow, more wise than all
the rest, and who serves also
as the comedy relief. He should
be played as amusingly as possible
but there is a haunting strain of
pathos in the characterization
-----Sam Allen

MISS MELIBSY-----A vain and kittenish old maid
who carries an ear trumpet.

THE REV. SINGLETON -----Dr. Tom's father, doddering and
absent minded.

MISS MEALY -----Dried up old maid in love with
Tom.

DR. STONE-----The old fashioned practitioner
who resents Dr. Tom's modern
methods. He should be chosen
to convey the sense of brute
force, for instance, the man
who played the druggist in
"Main Street."

"LOVERS LANE"

Title 1

LOVERS LANE EXTENDS ALL AROUND
THE WORLD --WHERE EVER A MAN
GOES LOOKING FOR THE WOMAN
WHO IS MEANT FOR HIM.

Scene 1

A cheap crowded dance hall, blatant lights,
and restless motion. A Lovers Lane devoid
of beauty and poetry, and yet -- as evinced
by the couple who are holding one another in
close embrace, a Lovers Lane just the same.

FADE OUT AND INTO

Scene 2

PUBLIC PARK AT NIGHT.

A couple seated on a bench, under the
pitiless glare of the arc light.

FADE OUT AND INTO

Scene 3

SANTA MONICA BATHING BEACH

~~A couple seated on a bench~~ beneath a beach umbrella.

FADE OUT AND INTO

Scene 4

SANTA MONICA BATHING BEACH.

A grotesque pair of lovers at a frankfurter
stand sharing the sandwich.

FADE OUT AND INTO

Scene 5

A BUSINESS STREET

Two lovers walking alone oblivious of the
crowd.

FADE OUT AND INTO

Title 2

AND FAIRHAVEN, NEW HAMPSHIRE,
HAS A FAMOUS LOVERS LANE---
WHERE MUCH HISTORY HAS BEEN
MADE, AND MUCH LOVE.

Scene 6

LOVERS LANE, EARLY AFTERNOON

(Musical theme, "When you and I were young
Maggie")

Two lovers are seated underneath the trees.
If possible to make this picture in blossom
time, show the petals falling like rain upon
the lovers and photograph them from such a
distance that the audience will think they are
young lovers. Then

QUICK DISSOLVE

Scene 7

LOVERS LANE - CLOSER SHOT

Uncle Bill and Aunt Melissy are seated under the tree. Throughout the conversation Uncle Bill struggles to keep his false teeth straight as he shouts sweet nothings into Melissy's ear trumpet. He is busy at his eternal whittling, completing the carving of a doll in the form of a wish bone. Next to him are a can of paint and a paint brush, with which he paints the eyes and mouth on the doll. Later in the action, he will affix arms made with twine which is lying on the bench beside him, ready for that purpose. Back of Uncle Bill is a sign which reads:

"Carry a Wish Bone Doll for luck. Wish for
the strongest thing in the world. Leave
twenty-five cents in the cup, and oblige
Uncle Bill"

The first speech in Lovers Lane comes from Uncle Bill as he says:

Title 3

"Do you believe in love at first sight, Melissy?"

Uncle Bill-----

Miss Melissy-----

~~Melissy thrusts her ear trumpet toward Uncle Bill and yells:~~ Bill shouts his question again. The effort is almost too much for his false teeth, as he continues: I have always loved you and kep' on hopin' to win you." Melissy nods sourly, then flirts a little with her false curls. Bill, of course, goes on with his work. Melissy evidently fancying the whole world is deaf, yells at Bill:

Title 4

"No man can ever drag me to the altar."

Scene 8

CLOSE UP MELISSY

Melissy smooths out her absurd dress in an prim, vain manner.

Scene 9

CLOSE UP BILL

Bill, at first startled by the loudness of her tone, is sad when he realizes her meaning. He has always loved Melissy. He holds up the wish bone doll and remarks philosophically, starting to speak the first few words in a natural tone of voice:

Title 5

"I'm going to get you yet Melissy. Folks always get what they want in the world if they only want it hard enough."

Scene 10

MED. CLOSE UP BOTH

Bill bellows the last half of the title into the ear trumpet. A little more of Melissy's coyness to get as much value as possible out of the comedy of the old man's love making. Bill holds up the wish bone doll and announces that he hopes to make a fortune out of it. Melissy's lips curl in disgust but Bill refuses to be discouraged.

Scene 11'

MED. LONG SHOT. BOTH

Bill nods wisely and exits toward tree.

Scene 12

CLOSE UP BILL AT SIGN

Bill hangs the doll on the hook of the sign -- another doll hanging there, as Bill has not made a sale -- his little counter for trade. He gloats over the sign, thus giving the audience opportunity for reading. He turns toward Aunt Melissy and tells her:

Title 6.

"I could make a fortune out of this Wish Bone Doll if I could only get it on the market."

Bill shakes the cup under the tree and finds not one cent.

Scene 13

MED. CLOSE UP MELISSY

Her ear trumpet poised to get over that she has heard Bill's remark. Then she raises her hand and her trumpet to high heaven in an attitude of disgust and goes on with her eternal coquetry, arranging her ruffles or flirting with her skirt. She remarks:

Title 7

"Meantime - what have you to offer a lady of my position?"

Scene 14

MEDIUM SHOT. BOTH

Bill shambles toward Melissy telling her to be patient with him. She turns up her nose at him. He goes through his pockets and finds them empty save for some junk and an apple. Hopefully he polishes the apple on his coat sleeve and offers it to Melissy. She looks at it in disgust. Bill takes the end of the ear trumpet, holds it to his mouth and shouts:

Title 8

"Someone gave an apple to Venus once, 'cause she was a pretty girl."

Melissy wriggles with delight, then replies:

Title 9

"I ain't a pretty girl."

She pauses, expecting to be contradicted. Bill takes a bite out of the apple. Melissy, fishing for a compliment, thrusts her ear trumpet at him. He bellows into the trumpet:

Title 10

"I didn't say you wuz. I said Venus wuz."

Get over Melissy's fury at being disappointed. Bill asks innocently what is the matter. She tells him angrily:

Scene 14 Cont.

Title 11 "Don't say YOU WUZ to me. Besides it's not decent to talk about Venus until you're married."

So saying, Melissy bustles away and Bill tags humble behind her, pleading with her to stop. Both go through the gate of Lovers Lane.

Scene 15

LOVERS LANE. MED SHOT.

Dr. Tom Singleton, carrying a medicine case as if just coming from a professional call, is discovered walking down Lovers Lane. As he reaches the gate

CUT IN WITH

Title 12 EQUIPPED FOR THE HONORS OF A GREAT SURGEON? TOM SINGLETON HAD CHOSEN THE HUMBLE CONSECRATION OF A COUNTRY DOCTOR.

DR. SINGLETON-----MONTE BLUE

Scene 16

CLOSE SHOT OF GATE. TOM

Looking sympathetically toward Bill and Melissy. It is his lot in life to watch over the soul as well as the bodies of his neighbors.

~~MELISSY AND BILL~~
Bill holding pathetically to Melissy's sleeve, speaks into her ear trumpet. "I've always loved you. You've gone back on me." Melissy turns on him and snaps:

Title 13 "I could never demean myself by marrying a man who uses much grammar."

After this Bill replies innocently:

Title 14 "Yet you never married nobody else."

Melissy snaps back furiously:

Title 15 "Mind your business!"

So saying, she flounces off.

Scene 18

CLOSE UP UNCLE BILL.

Watching Melissy out of sight with wistful eyes. Then comes a shrug of resignation. He takes out his false teeth, shoves them back into his pocket, as if telling himself that if he can't be loved, he can at least be comfortable.

Scene 19

LOVERS LANE. GATE. MED CLOSE SHOT

Tom has been watching and listening. Now he smiles, a smile half tender, half amused, and a little cynical. The grotesque December romance brings to him a revery of his own romance of spring. We follow his thoughts and

FADE INTO

TITLE 16

THESE TWO HAD LOVED LONG AGO
AND PARTED. AH WELL! TOM HIMSELF
HAD MEMORIES OF LOVERS LANE -
OF A GIRL WHO HAD KISSED AND
RUN AWAY.

FADE SLOWLY INTO

Scene 20

LOVERS LANE. MED LONG SHOT. TOM AND MARY
Blossom time. Floods of sunlight. Mary Larkin,
very girlish and romantic looking, and Tom
younger and more carefree than in the other
scenes. They are standing at the gate of
Lovers Lane, clasping hands but standing
at some distance from one another.

Title 17

SHE HAD BEEN RICH AND BEAUTIFUL.
THE SACRIFICE OF MARRYING A
COUNTRY DOCTOR WAS TOO MUCH TO
ASK OF HER. SHE WANTED TO LIVE -
MORE THAN TO LOVE!

Scene 21

BEAUTIFUL CLOSE UP MARY LARKIN
To identify her plainly to the audience. She
speaks earnestly, without any sign of shallowness
or caprice.

Title 18

"Give up your work, Tom. I have
more than enough for two."

Scene 22

MED. CLOSE SHOT. BOTH
Mary pleads earnestly; We must get over the fact
that she wanted to marry Tom, and that their
separation was partly his fault. Tom is tempted
for a moment.

Scene 23

CLOSE UP TOM.
Sad -- but very sure in his mind, Tom makes his
decision and speaks: "I couldn't Mary," adding:

Title 19

"These simple people really
need me."

Scene 24

MED. CLOSE SHOT. BOTH
Emphasize the earnestness with which Tom Tells
Mary that his people need him. Mary makes a
little gesture of impatience, as if telling
Tom that he may be mistaken in his faith in
his people. Tom tells Mary, "I wish I didn't
think so, Mary, but I'm afraid I do." Mary
stretches out her hand as if to invite him to
take it, but he pretends not to see the gesture.
Then sadly she turns away.

Scene 25

MED LONG SHOT BOTH
Mary is walking away from Tom, who watches her
with tragedy in his face. After she has gone
a few steps he calls out, "Mary!" as if the
pain of her going were too much for him. She
stops, hoping that he means to relent. He
comes toward her.

Scene 26

MED CLOSE SHOT BOTH
Tom's heart is breaking as he tells Mary
passionately:

Title 20.

"Mary -- Dear little gay
Mary! Please remember one
thing all your life --"

Mary looks up at him and asks him, "What is it, Tom?" Choking back his grief, trying to be strong, Tom tells her:

Title 21 "I'll never blame you.
After all, you asked me
to choose between my
work and you -- and I
choose my work!"

Scene 27 MED LONG SHOT BOTH
Mary covers her face with her hands in a gesture of grief. And backs swiftly away from Tom with a gesture of pride. She has gone through Lovers Lane gate, which slams behind her. Tom in the f.g. feels the painful shock of the closing gate.

FADE OUT AND INTO

Scene 28 LOVERS LANE GATE. MED CLOSE SHOT TOM.
He smiles to himself at the recollection. A lonely smile, a smile which seems to come from pain. Then he opens the gate (be sure and plan that the lock is on the side of the gate which is toward the house.) He walks toward Uncle Bill

Scene 29 UNCLE BILL'S TREE. MED CLOSE SHOT. TOM AND BILL
Bill looks up from his whittling as Tom approaches. He greets him affectionately. Tom who fathers the child, first looking in the direction in which Melissy disappeared.

Title 22 "Aren't you ashamed of yourself -
sparking the girls at your age?"

Scene 30 CLOSE UP UNCLE BILL
(EMPHASIZE THE WISH BONE DOLL so as to familiarize the audience with it.)
Bill sighs, and whittling pensively, replies:

Title 23 "What's age got to do with it?
Some day you'll learn that
if you've missed a home you've
missed the best thing in life."

Scene 31 CLOSE UP TOM.
Uncle Bill's speech strikes a responsive chord in him. He pities himself. Then he looks toward Uncle Bill, pitying him.

Scene 32 MED CLOSE SHOT BOTH
Tom asks Uncle Bill:

Title 24 "Why not make your home with us?"

Uncle Bill looks up, asking if he really means it. Tom says, "Yes, it would be a pleasure to have you." Uncle Bill looks joyously in the direction of the Singleton house, then back at Tom, telling him that he will accept his invitation. Tom tells Bill to go home and pack up his things. Bill gathers up his work and taking one completed Wish Bone Doll, he holds it up to Tom.

Scene 33

CLOSE SHOT UNCLE BILL

Dangling the Wish Bone Doll, with shining eyes he tells Tom:

Title 25

"It's my Wish Bone
that did it."

Scene 34

MED CLOSE SHOT BOTH

Tom laughs, Tells Bill, "Oh go long with you."
Bill shakes his head wisely, telling Tom,
"You kin laugh all you want. It's the truth."
Tom shrugs his shoulders, walks out of shot
toward the house, leaving Bill to finish
gathering up his work."

Scene 35

MED LONG SHOT. NEAR SINGLETON HOUSE

Tom is walking toward the front porch. As
soon as he reaches the steps, out

CUT TO

Scene 36

MED SHOT. CAMERA AT FOOT OF STEPS SHOOTING
TOWARD THE DOOR. SIMPLICITY AND AUNT MATTIE
Simplicity, carrying a doughnut on her index
finger, rushes out of the house, and Aunt
Mattie after her. They bump into Tom at the
foot of the steps.

~~Scene 37~~
Simplicity
Simplicity clings in desperate
Tom, who looks down at her indulgently.

CUT IN WITH

Title 26

SIMPLICITY HAD RUN AWAY
FROM AN ORPHAN ASYLUM AND
FOUND SHELTER IN THE
DOCTOR'S HEART AND HOME.

SIMPLICITY-----

Tom asks Simplicity what has happened. She
points fearfully toward Aunt Mattie;

Scene 38

CLOSE UP AUNT MATTIE

A hard faced creature, typical New England
type, glowering through small spectacles
toward Simplicity.

Title 27

AUNT MATTIE HAD COME TO SPEND
A WEEK WITH TOM----THREE
YEARS AGO.

Scene 39

MED LONG SHOT OF THREE

Tom asks what is wrong. Simplicity clings
closer to him. Aunt Mattie speaks:

Title 28

"That charity brat stole a
doughnut from the kitchen."

Scene 40

CLOSE SHOT AUNT MATTIE.

Registering title with rage and disgust for
the "charity brat."

Scene 41 MED CLOSE UP. TOM AND SIMPLICITY
Tom smiles a little at Aunt Mattie, then he looks down tenderly at Simplicity and asks her if she really did steal. Simplicity shows him the doughnut, and pointing to Tom, Tells him that she meant it for him. Tom gives her a little understanding pat, then looks toward Aunt Mattie and says:

Title 29 "I'll punish her."

Scene 42 MED LONG SHOT OF THREE.
Mattie looks at Tom as if she has her doubts about his punishing Simplicity. Simplicity's face is all smiles. Tom assures Mattie that he will keep his word and punish the child. Rather unwillingly and with a last black look at Simplicity, Aunt Mattie exits toward the house. Tom watches her until she has reached the top step, then

CUT TO

Scene 43 MED CLOSE SHOT TOM AND SIMPLICITY
He bends over and kisses Simplicity. She looks up at him with delight and surprise. He explains:

Title 30 "Now you're punished."

~~Simplicity clings gratefully to Tom and begins~~
~~saying she caught the doughnut she had meant for him.~~

Scene 44 TOM'S OFFICE. MED FULL SHOT.
The usual doctor's office. Only spacious, sunny and large, and a decided contrast to the musty office of Dr. S one. A large window overlooking Lovers Lane, in which should be placed flowers, and possibly a bird cage. Aunt Mattie enters, in a rage with Simplicity. Taking a dust cloth out of her apron pocket she begins slapping at the furniture angrily. She goes over toward the radiator.

Scene 45 MED CLOSE SHOT AT RADIATOR. AUNT MATTIE
Aunt Mattie goes furiously after the dust which has collected between the pipes of the radiator. Then she takes a hair pin out of her hair and starts to dig the dust out with the hair pin.

Scene 46 OFFICE DOOR. MED CLOSE SHOT SIMPLICITY
She enters, looking slyly toward Mattie, She falls over something, and starts back.

Scene 47 MED SHOT BOTH.
Aunt Mattie glowers at Simplicity, then throws her the dust cloth and tells her to get to work dusting. Simplicity picks up the rag, makes a saucy face at Mattie as soon as she turns her back. Mattie goes on working with the hair pin. Simplicity goes to the desk to dust.

Scene 48

Scene 48 CLOSE SHOT SIMPLICITY AT DESK
Dusting Tom's things, touching each object tenderly with her fingers, laying her hand on the back of the chair where he has sat.

Scene 49 FAMILY LIVING ROOM. REV SINGLETON & TOM
The room should be furnished simply but with an air of charm and comfort. Family heirlooms, pictures of friends long dead. Rev. Singleton is working at an enormous table which should be placed in front of the fireplace so that, in the wedding scene later, the table shall have almost the solemnity of an altar. At this point it is strewn with papers, among which Rev. Singleton is fumbling insanely. Tom stands back of him, holding a medicine bottle and spoon, urging him to take his medicine. He waves Tom away with great irritation. Tom thrusts the medicine at him.

Scene 50 MED CLOSE UP REV. SINGLETON AND TOM'S HAND
The minister writing diligently and peering at his handiwork through his funny spectacles. Tom thrusts the medicine under his nose. The minister reaches out to get a book and accidentally knocks the contents of the spoon over his papers. He starts back and glares up in Tom's direction.

Scene 51 MED CLOSE SHOT BOTH.
Tom tries to control his laughter. The Rev. Singleton picks up the dripping papers gloomily. Tom asks:

Title 31 "HELL!"

Scene 53 MED. CLOSE SHOT BOTH
Tom pretends to believe his father is swearing. Rev. Singleton is insulted. Then he sees the humor of the situation and they laugh together. Tom insists on pouring the medicine and finally forces it on his father. We want to get over an atmosphere of comradeship between the two men, and also to convey that the minister is absorbed and irritable, thus adding to the sum of Tom's loneliness.

FADE OUT AND INTO

Title 33 MORE PEOPLE HAD DIED OF DR. STONE THAN OF ALL THE DISEASES IN HIS PATENT MEDICINE CATALOGUES.

FADE OUT AND INTO

Scene 54 MUSTY, OLD FASHIONED DOCTOR'S OFFICE. FULL SHOT
Dr. and Mrs. Stone, a hard-faced Josephine Crowell woman, are both peering out of the blinds toward Tom's house.

Scene 55 CLOSE UP DR. STONE.
Looking vindictively through the blinds of his house.

Scene 56

MED LONG SHOT.

Mask the camera to get the effect of blinds, and show the string of patients, mostly women going toward Dr. Tom's.

Scene 57

MED CLOSE UP. DR. AND MRS. STONE
Bitterly Dr. Stone speaks:

Title 34

"It's his way with the ladies, Mrs. Stone."

Dr. Stone-----
Mrs. Stone-----

Get over the seething bitterness with which Dr. Stone speaks of Tom. Mrs. Stone nods smugly, but she casts a little furtive look in the direction of the blinds, as if wondering what it must be like to be one of Tom's lady patients.

FADE OUT AND INTO

Scene 58

TOM'S OFFICE. MED CLOSE SHOT TOM AND MISS MEALY
A portrait of Mary - taken some years before the opening of the story - is prominently placed on the desk;
Tom is talking to a patient, Miss Mealy, who is in love with him. She is unbuttoning her glove and with a languishing look thrusts her hand at Tom, telling him to feel her pulse.

Title 35

MISS MEALY CHEERFULLY SPENT MUCH OF HER SCHOOLTEACHER'S SALARY IN DOCTOR BILLS.

Scene 59

CLOSE UP MISS MEALY

(Show that Tom, out of camera, is feeling her pulse.) She is fluttering and thrilled.

Scene 60

CLOSE UP TOM.

Holding Miss Mealy's hand. He sees nothing wrong with the pulse. He casts a little guarded look toward Miss Mealy, then tells her: "Your pulse is normal - what seems to be the trouble?"

Scene 61

MED CLOSE SHOT BOTH

Most obediently, clasping her hands to her bosom, Miss Mealy speaks:

Title 36

"Doctor, I've been nursing a viper in my bosom."

This is startling! Tom Rises, takes a stethoscope from the desk and starts to use it on Miss Mealy. Miss Mealy waves it away and goes on to say -- talking quickly as if her jaw were afflicted with perpetual motion:

Title 37

"I'm speaking of THAT WOMAN who used to board with me, the one you call 'the beautiful Mrs. Woodbridge'."

Scene 62

MED CLOSE SHOT BOTH

Get over the sneer with which Miss Mealy speaks the last words of the title. A gleam of friendliness comes over Tom's face as he asks, "What about her?" Tom with an air of great mystery she tells Tom, "I'll tell you something-if you promise never to tell," Tom asks impatiently, "Well, what is it?" Then Miss Mealy clasps her hands in front of her with a grim gesture and announces:

Title 38

"She's a DIVOR-SEE!"

Miss Mealy turns to Tom to watch the effect of her words. He suppresses a chuckle. Miss Mealy asks him, "Ain't that dreadful?" Then Tom nods and replies:

Title 39

"I'm so sorry for her husband.

Scene 63

CLOSE UP MISS MEALY

She nods gleefully, "Ain't you though?"

Scene 64

CLOSE UP TOM.

As he says, "Yes, I am," He nods, adding:

Title 40

"How sad to have lost
a wife like that!"

Scene 65

MED CLOSE SHOT BOTH

Miss Mealy turns on Tom in violent surprise. Tom very gracefully takes a thermometer and thrusts it into her mouth.

Scene 66

CLOSE UP MISS MEALY

She sits up stiffly as if suffering under the compulsory silence. Then she takes the thermometer out of her mouth and speaks:

Title 41

"I put her and her little lame
brat out of the house, and
I'll see to it that no one
else in the village takes her
in."

Scene 67

MED CLOSE SHOT BOTH

Dr. Tom rather rudely puts the thermometer back in her mouth. Miss Mealy goes on talking and Tom watches her with contemptuous silence. Finally he takes the thermometer and looks at it. Miss Mealy breathes a sigh of relief at having her mouth free, and starts a new tirade against Mrs. Woodbridge. Tom raises his hand to stop her.

Scene 68

CLOSE UP TOM.

He looks at the thermometer with a little contemptuous glance, then he speaks:

Title 42

"I can prescribe but one remedy
for you --hold your breath."

Scene 69

MED CLOSE UP BOTH.

Miss Mealy takes him literally. She holds her breath for a few seconds, then she gives up, and puffs:

Title 43

"But I couldn't talk!"

Tom looks at her very deliberately, and finally speaks:

Title 44

"Exactly!"

This does not take effect at once. Then Miss Mealy gets the point and gasps. She starts to rise.

Scene 70

MED SHOT BOTH.

Tom goes to the door and opens it for Miss Mealy.

Scene 71

TOM'S OFFICE.

(Photographer through door which need by only a side of a set.)

Tom and Miss Mealy enter scene from Tom's office. Mrs. Woodbridge and Dick are seated in a chair near the door. They rise and enter the office next. As Mrs. Woodbridge and Miss Mealy confront one another.

CUT TO

Scene 72

MED CLOSE SHOT. MRS WOODBRIDGE AND MISS MEALY

Mrs. Woodbridge bows to Miss Mealy, who cuts her dead.

Scene 73

MED. SHOT GROUP

Mrs. Woodbridge and Dick enter the office, and the door is closed behind them. Miss Mealy stands stiffly, looking after them - outraged, fearing the worst. Run a little footage with Miss Mealy alone, then

CUT TO

Scene 74

TOM'S OFFICE. FULL SHOT. TOM. MRS. WOODBRIDGE AND DICK

Tom is placing a chair for Mrs. Woodbridge. Dick has wandered over near the bird cage. Mrs. Woodbridge sits down, and Tom goes toward Dick.

Scene 75

MED. CLOSE SHOT. TOM AND DICK

Tom lifts Dick up in the chair, and settles him comfortably with a picture book.

(Note: The scenes between Tom and Dick should be played over with the utmost tenderness, to get over the thought that possibly the young doctor will fill the gap left vacant by the father who deserted him.)

Scene 76

MED. SHOT. MRS. WOODBRIDGE. LATER TOM

Mrs. Woodbridge looks toward Tom in affectionate gratitude. He walks into shot, and says a few words of encouragement. A smile comes over her somber face. Then Tom tells her:

Scene 76 Cont.

Title 45 "You came to this little town because you thought the people were simple and sympathetic, I suppose, Mrs. Woodbridge."

Mrs. Woodbridge -----

Scene 77

MED CLOSE UP MRS. WOODBRIDGE.

She nods gravely, "Yes, but I'm afraid I made a mistake." Then looking up at the doctor, a smile comes over her face.

Scene 78

CLOSE UP TOM.

He has caught that smile and he nods, saying "That's better," Then he asks her:

Title 46

"Wouldn't it help to talk things over with a friend?"

Scene 79

MED CLOSE SHOT BOTH.

Mrs. Woodbridge hesitates - she glances toward the boy as if fearing he might overhear the conversation. Tom indicates that he is occupied and that it will be all right for her to talk. Still Mrs. Woodbridge is unwilling to speak. Tom reaches over and lays his hand on that of Mrs. Woodbridge, the tender gesture of a friend. He urges her to speak, to relieve her mind. She commences her story:

Title 47

"My husband and I were poor when we married. Our Lovers Lane was a dreary furnished room."

FADE OUT AND INTO.

Scene 80

A LITTLE ROOM IN A CHEAP N.Y. APARTMENT.

MED. LONG SHOT. MRS WOODBRIDGE. LATER WOODBRIDGE

Mrs. Woodbridge is shown washing out her husband's clothes, sox and various articles of masculine apparel hanging on a line in the apartment - one room which serves all purposes. There is a small gas stove in the background on which dinner is cooking. As Mrs. Woodbridge wrings out the last garment and hangs it up, Herbert Woodbridge enters evidently coming from work. He is tired and irritable, flings down his evening paper wearily. Mrs. Woodbridge rushes to him to kiss him.

Scene 81

MED CLOSE SHOT. BOTH

He puts his arm about her - kisses her coldly. Not that he is in an ugly mood, he is simply tired. She shows her disappointment but in her loving patience, conceals it from him. He hands her his pay envelope. She takes two of the bills for her housekeeping expenses and hands the rest back to him, "You need a new shit, Herbert." He fingers his rather shabby suit and nods, "Yes, indeed I do." Then he looks at his wife and fingers her little dress, and remarks, "How about you?"

Title 48 "You look pretty seedy yourself."

Scene 82 CLOSE UP. MRS. WOODBRIDGE.
She feels a woman's natural hurt at being told she looks seedy, but conceals it, telling him bravely:

Title 49 "But a man must put up a good appearance."

Scene 83 MED SHOT BOTH
Woodbridge agrees with her. He slumps down in his chair and propping his head on his elbow commences reading his paper. Mrs. Woodbridge empties the suds into the sink and puts the tub away. During this time she looks wistfully toward her husband as if wishing he would speak to her but he is absorbed in his paper. She goes to the stove.

Scene 84 CLOSE SHOT OF STOVE.
Mrs. Woodbridge takes off the lid from the dinner and burns her fingers. She drops the lid.

Scene 85 CLOSE SHOT WOODBRIDGE
Irritated at the noise, he exclaims angrily, "Damn it Lucy, can't you be quiet?"

Scene 86 CLOSE SHOT MRS. WOODBRIDGE
She nuzzles her fingers, apologizing for her noise.

Scene 87 CLOSE SHOT WOODBRIDGE.
He cannot read. He is conscious of having spoken crossly to his wife. He looks up toward her.

Scene 88 MED SHOT BOTH
Herbert faces his wife, conscious he has hurt her. He reaches out his arms and takes her in them. He kisses her bent head and tells her: "I don't mean to be irritable, Lucy, but I'm tired," adding:

Title 50 "I'm tired! I can't be polite!
I can't be in love!"

Scene 89 MED CLOSE UP BOTH.
Mrs. Woodbridge is out to the quick. Woodbridge is sorry for what he has said and apologizes. She comforts her husband --when it is she who needs comforting. They start at the sound of the phone.

Scene 90 MED. SHOT.
Woodbridge goes toward the phone. He answers it while Mrs. Woodbridge lays the table, brushing away a tear when Woodbridge's back is turned, but keeping a set smile on her face.

Scene 91 CLOSE UP WOODBRIDGE AT PHONE
His face is more cheerful as he answers it. His friends have the power to cheer him, but his wife has not.

CUT TO

Scene 92

A RESTUARANT. MED SHOT.

A prosperous looking man, two pretty girls and a jazz orchestra in the background. The man asks, "Won't you join us for dinner tonight. Woodbridge?" They are placed before a beautiful gauze curtain b.g. while the orchestra can be seen.

Scene 93

WOODBIDGE AT PHONE.

He turns toward his wife, and hesitates before speaking:

Title 51

"It's the boss. He's asked me out for dinner."

Scene 94

CLOSE SHOT MRS. WOODBRIDGE

She looks wistfully at the table she has set for his dinner.

Scene 95

CLOST SHOT WOODBRIDGE AT PHONE.

He catches his wife's disappointment and hesitates, Then he speaks into the phone:

Title 52

"Of course my wife is included?"

Scene 96

RESTAURANT.

The boss and his friends are disappointed. This ~~is~~ ^{is} kind of a party it is going to be: wives aren't wanted. The boss speaks gloomily, "Certainly, bring her along."

CUT TO

Scene 97

MED CLOSE SHOT. MR AND MRS WOODBRIDGE.

Mrs. Woodbridge has come close to the phone. Woodbridge tells her, "They's love to have you." A moment in which Mrs. Woodbridge's face brightens then she touches her shabby dress and answers:

Title 53

"I've nothing to wear."

Scene 98

WOODBIDGE AT PHONE.

He tells his wife "too bad dear" - "But you must go," she urges him, then the shadow on his face changes to joy as he accepts the invitation.

Scene 99

MED SHOT BOTH.

Woodbridge kisses his wife, all joy and good spirits. He exits as if to dress. She sits down to her lonely table desolately.

Scene 100

TOM'S OFFICE. TOM AND MARS. WOODBRIDGE.

Much moved, Mrs. Woodbridge finishes her story:

Title 54

"We worked hard together and then a little success came."

The fact that she still aches from the loss of her husband's love should be emphasized. Tom, trying to calm her, asks her, "Well, what of that? did any harm come from that?" Mrs. Woodbridge finishes her story in bitterness:

Scene 100 cont.

Title 55

"He had been unfaithful. How could I expect him to be satisfied with a woman who had done his washing?"

Scene 101

AN APARTMENT. NOT OPULENT BUT PROSPEROUS

Woodbridge and a very pretty, well groomed but somewhat 'hard boiled' lady are standing beside the tea table, on which are the remains of tea. The Lady has evidently been Woodbridge's guest. He bends over and kisses her hands and says:

Title 56

"How beautiful to kiss a pair of well kept hands."

Scene 102

MED CLOSE UP MRS. WOODBRIDGE AND TOM

Tom still holds both Mrs. Woodbridge's hands. He looks into her eyes pityingly. Looks at her hands, pitying them. Then he raises her hands as if he were going to kiss them, but somehow, a kiss doesn't seem natural - and he only pats them. Mrs. Woodbridge knows that he thought for a moment he was in love with her. She says reminiscently - "Did I do wrong to leave him?" Thoughtful, broadminded, he shakes his head 'no' and answers:

Title 57

"Do you think you could have helped him by staying?"

Mrs. Woodbridge makes a gesture of regret saying "Sometimes I ask myself that, - when my old ideal of him comes back."

Mrs. Woodbridge stands at the door, she looks down at her hands -

CUT IN WITH

Scene 102

CLOSE UP MRS. WOODBRIDGE'S SCARRED HANDS.

Scene 103

MED CLOSE UP MRS. WOODBRIDGE AND TOM.

She fumbles for her handkerchief. Tom seeing she is about to cry, gives her a cheering pat on the shoulder, and then to turn the conversation he speaks of Dick, pointing to him and asking: "Is this my patient?" As Mrs. Woodbridge looks up toward Dick they both start out of shot.

FADE OUT AND INTO.

Title 57

AFTER THE EXAMINATION.

Scene 104

TOM'S OFFICE. FULL SHOT. TOM. MRS WOODBRIDGE AND DICK.

Dr. Tom takes some candy out of his desk drawer and gives some of it to Dick, evidently as a reward as being good during the examination. Then he leads him toward the window to Lovers Lane.

Scene 105

EXT. SINGLETON HOUSE. DICK

Dick exits out of the French window, carrying the lollypop which Tom has just given him.

Scene 106

TOM'S OFFICE. MED SHOT. TOM AND MRS WOODBRIDGE.
Tom's face is now more grim. The child is no longer there, and he does not have to pretend. Mrs. Woodbridge reads discouragement in his expression. She tells him: "I can bear the truth. Dr. Stone told me - after all my money was gone -

Title 58 "Little Dick was Dr. Stone's patient until my money was gone."

Tom nods, "I understand." Mrs. Woodbridge begs him, "What have you to say, Dr. Singleton?" Very solemnly Tom turns to Mrs. Woodbridge and tell her:

Title 59 "He is not incurable. I could operate and he might walk again."

Radiant joy gradually comes over the features of Mrs. Woodbridge as she allows herself to hope but Tom remains as serious as ever. Mrs. Woodbridge is saying, "Wonderful - wonderful, But why are you so solemn, Dr. Singleton?" Tom tells her, "But there is a big BUT." Mrs. Woodbridge says, "What is it? Tell me quickly!" So Tom tells her very seriously:

Title 60 "If I should fail ---"

Let this run a few feet, and run the balance gradually:

" -- he would be on crutches forever."

Scene 107

MED. LONG SHOT. BOTH
Mrs. Woodbridge muffles a cry of despair. Tom looks at her pityingly, but does not speak, as he wishes her to decide the matter for herself. Mrs. Woodbridge turns to him hopelessly and asks: "What shall I do?" He tells her:

Title 61 "You will have to decide that for yourself."

Mrs. Woodbridge is stunned a moment. Then helplessly she begins to pace the floor. Tom looks after her sympathetically. As Mrs. Woodbridge comes toward the French window,

CUT TO

Scene 108

CLOSE SHOT MRS. WOODBRIDGE.
Looking out at her child.

Scene 109

EXT. SINGLETON HOUSE. MED LONG SHOT. DICK
Even though the little chap is in a brace, he makes a joyous picture, standing in the sunlight looking at a butterfly above his head. (If the child is effective in this scene, cut in with a close up also.) Other children are playing leap frog in the b.g.) Children are in the sunlight. § Dissolve in the shadow.

Scene 110 TOM'S OFFICE. MED CLOSE SHOT. MRS. WOODBRIDGE
AT WINDOW
She turns away from the window and looks toward Tom, as though appealing to him to understand her plight. She tells him:

Title 63 "I know it is hard for him, but
I can't run a risk with my baby."

Scene 111 MED SHOT. TOM AND MRS. WOODBRIDGE.
Tom comes over and stands next to her. He looks toward the child, his face very tender. Then he bends over close to Mrs. Woodbridge and tells her gravely:

Title 63 "He won't be your baby always.
Some day he'll want to lead a
man's life -- have a career --
marry."

Scene 112 MED CLOSE SHOT. BOTH.
Mrs. Woodbridge looks up into the doctor's face, drawn by the force of his argument. Then again she looks toward the child.

Scene 113 EXT. SINGLETON HOUSE. MED LONG SHOT DICK
He tries pitifully to chase a butterfly which is always just beyond him.

Scene 114 TOM'S OFFICE. MED SHOT. MRS. WOODBRIDGE.
She turns away from the window in pain.
"I consent," she tells Dr. Tom. She goes toward the desk and starts to pick up her gloves. Tom walks toward her.

Scene 115 MRS. WOODBRIDGE AT DESK. MED SHOT BOTH.
Mrs. Woodbridge is picking up her purse, gloves, etc., as Tom enters shot and asks her:

Title 64 "Forgive me, Mrs. Woodbridge.
You have nowhere to go and no
money."

Mrs. Woodbridge hesitates, and tries to force a plucky smile. Tom goes on:

Title 65 "----so you must stay here. He
will do better if you are here
to help me."

Scene 116 MED SHOT BOTH.
Before Mrs. Woodbridge can protest, he opens the door which leads to the sitting room, wonderingly she looks toward the door.

Scene 117 SITTING ROOM. FULL SHOT.
Enter Mrs. Woodbridge, followed by Tom. The Rev. Singleton is now walking up and down the floor rehearsing his sermon with large and violent gestures.

Scene 118

CLOSE SHOT. AT DOOR. TOM AND MRS WOODBRIDGE
They look toward the Rev. Singleton.

Scene 119

MED. SHOT. REV. SINGLETON

Pacing up and down and rehearsing his sermon
He turns as he sees his son, and asks, "What
is it?"

Scene 120

MED SHOT ALL THREE.

Tom introduces Mrs. Woodbridge to his father
and tells him she is going to make her home
in the household. The minister does not
hesitate to show his disgust. Mrs. Woodbridge
looks from one to the other. Tom soothes her
saying:

Title 66

"I told you father
would be pleased."

Rev. Singleton shakes his head, looking far
from pleased. As Tom is trying to sooth Mrs.
Woodbridge,

CUT TO

Scene 121

DOOR LEADING TO HALL. MED CLOSE SHOT. MATTIE
AND UNCLE BILL.

Mattie opens the door in a fury. Uncle Bill
appears on the threshold carrying his posses-
sions in a pathetic little bundle, a string
of Wish Bone Dolls over one shoulder.

Scene 122

MED LONG SHOT. MATTIE. TOM. UNCLE BILL

Mattie approaches Tom, ~~she~~ and Uncle Bill
lags behind, Mattie pointing to Bill, accuses
Tom:

Title 67

"He said you invited him to
stay here."

Everyone hangs on Tom's words and he feels as
if he were called upon to confess a crime. He
tells them, "Yes, I did." General glances of
disgust. Uncle Bill looks most uncomfortable
makes a move to go away. Tom holds him back.

Scene 123

MED CLOSE UP TOM.

With his arm around Uncle Bill, he tells the
others:

Title 68

"He's to have my room. I'll
make a bed down here. It's
nearer the office, anyway."

Scene 124

MED CLOSE UP MATTIE AND REV. SINGLETON

Mattie's jaw drops with fury. Rev. Singleton
shakes his head in mild disapproval.

Scene 125

MED SHOT. TOM. MRS WOODBRIDGE. UNCLE BILL

Tom pats Bill on the back and tells him to make
himself comfortable. Mrs. Woodbridge watches
Tom tenderly during the action, then Tom turns
to Mrs. Woodbridge and indicates he will show
her to her room. He follows her out of shot
toward the door.

Scene 126

MED. CLOSE SHOT. TOM AND MRS. WOODBRIDGE.
Tom holds the door open for her, and looking at her very tenderly, he tells her:

Title 69 "My mother's room."

Mrs. Woodbridge's expression softens as she thanks him. Close the episode with a look between them that is almost love. Then

FADE OUT AND INTO

Title 70

CAN LOVERS LANE ---ONCE LOST ---
EVER BE FOUND AGAIN?

Scene 127

EXT. FRONT OF MARY'S HOME

Mary and Herbert in a roadster. Herbert's back toward the camera. Mary has been driving. She is standing on the running board looking gaily down at Herbert. There should be a laughing, happy atmosphere between them always: a thing which indicates not so much romance as companionship.

Title 71

MARY HAD CHOSEN FOR LIFE'S
COMPANION A MAN OF THE WORLD --
CHARMING, AND GAILY IRRESPONSIBLE.

QUICK FADE INTO

Scene 128

SAME SHOT. EMPHASIZING WOODBRIDGE.

He looks admiringly toward Mary, takes her hand and kisses it.

Scene 129

MED SHOT BOTH.

Mary gets into the driver's seat, starts the car, then becoming pensive, she tells Herbert:

Title 72

"I always vowed I'd come back
to Lovers Lane to be married.
I have a queer romantic sentiment
about the place."

(Note: It is important that every detail of Mary's dress and appointments should suggest luxury and wealth. She is wearing a pair of long white kid gloves.)

Woodbridge kisses her hand gallantly.

Scene 130

LOVERS LAND. MED SHOT. SIMPLICITY AND TOM.

Tom is sewing up a tear in Simplicity's dress. She is holding the work basket which was evidently brought from the house. On the tree back of them is a large heart cut into the wood and the names 'Tom' and 'Mary' Simplicity balancing herself as Tom sews the dress happens to lay her hand on the tree.

Scene 131

CLOSE UP SIMPLICITY

Her hand rests near the names of Tom and Mary, thus attracting her attention to them. It is not the first time she has seen them but it is the first time she has had the courage to ask: "Why are those names here."

- Scene 132 CLOSE UP TOM
He bites off the thread, looks up at the tree and speaks:
Title 73 "I was engaged to Mary Larkin and she jilted me -----
Have the town gossips forgotten to tell you that?
- Scene 133 MED SHOT TOM AND SIMPLICITY
Simplicity admits that she has heard the gossip to that effect. Tom nods indifferently and inspects his operation on Simplicity's dress with great interest.
CUT TO
- Scene 134 LOVERS LANE. LOCATION AWAY FROM SIMPLICITY AND TOM. MARY AND WOODBRIDGE.
Woodbridge has already gotten out of the roadster and is helping Mary. She tells him:
Title 74 "Supposing you go and find the minister. I would like to sit out here."
- Scene 135 - MED LONG SHOT.
Picking up Woodbridge's exit toward the house, while Mary looks pensively about her.
- Scene 136 MED SHOT TOM AND SIMPLICITY
Tom is putting the thread back in the work basket while Simplicity tells him sympathetically,
Title 75 "I think she was a fool.
You will forget her."
Tom replies thoughtfully, "Perhaps I shall some day." adding:
Title 76 "--but I have not succeeded up to date."
- Scene 137 MED LONG SHOT. LOVERS LANE
Beautiful shot of Mary coming down Lovers Lane toward Simplicity and Tom.
- Scene 138 LOVERS LANE. MED LONG SHOT. SIMPLICITY AND TOM
Coming out from behind the tree to the house, encounter Mary. Tom and Mary stop short, embarrassed. Simplicity falls back pathetically.
- Scene 139 CLOSE UP TOM
Tom looks toward Mary, his love in his eyes, doubtless imagining that she has come back to him. He calls her name, 'Mary.'
- Scene 140 CLOSE UP SIMPLICITY
She has caught the name Mary. She looks startled at Tom, then rigidly toward Mary.
- Scene 141 BEAUTIFUL CLOSE UP OF MARY
Smiling at Tom.

Scene 142

MED LONG SHOT.

Tom takes Mary's hand, holds it throughout the scene. He introduces Simplicity to her, very hastily, then tells Simplicity to hurry back to the house, anxious to be rid of her. Simplicity looks resentfully at Mary, then sadly starts to exit. Tom and Mary pay not the least bit of attention to her.

Scene 143

MED. CLOSE UP. TOM AND MARY.

Tom asks heartily "How are you Mary?" Mary nods "Fine, thank you, Tom," then she thinks that she must tell him about Woodbridge.

Scene 144

LOVERS LANE. MED LONG SHOT.

Simplicity goes toward the house, looking back pathetically, toward Tom and Mary.

Scene 145

MED. CLOSE UP BOTH

Tom is watching Mary with tenderness. Mary turns her gaze away from his, a little ashamed because she knows she has hurt him. She feels it her duty to tell him hastily:

Title 77

"I'm to be married today, Tom."

A faint shadow of pain on Tom's face. He quickly conquers his feelings, and is all smiles again. He wishes her happiness most heartily.

Scene 146

CLOSE UP MARY.

Smiling her thanks to Tom. It must be a divinely sweet smile, rather dreamy --as if she knew her lover was talking to her. Then half tenderly, half coquettishly --as if she wanted to find out whether he still carried her in his heart, she speaks, "And you, Tom?" adding:

Title 78

"Have you found your Lovers lane yet?"

Scene 147

CLOSE UP TOM.

Thoughtful. Emphasize his close up after this title, because it expresses the whole philosophy of our story. He is thoughtful as if he were trying to find the meaning of life. Then he shakes his head, no.

Scene 148

MED. CLOSE SHOT. BOTH

We cut directly from the previous close up. Mary speaks sadly, "I'm awfully sorry, Tom, I hoped to find you happy." Tom looks at her quickly, and then tells her! "Don't feel, sorry for me, Mary, you see it's this way," adding:

Title 79

"My Lovers Lane is Service. Others have ambition, pride or wealth ----"

Scene 149

CLOSE UP TOM

Speaking the title very thoughtfully, then he adds:

Title 80

"---only a few can have love."

Scene 150

MED. SHOT BOTH.

Tom registering above title. Then Mary glances at him in a quick startled way, as if a sudden fear had come into her heart."

Scene 151

MED. LONG SHOT. TOM. MARY AND WOODBRIDGE.

Mary and Tom do not observe Woodbridge, who comes up behind them. They look up at him in surprise, a little uncomfortable at being found so occupied with one another. Mary presents Tom and Woodbridge over the fence. Tom is faintly surprised at the name, but that passes quickly as he shakes hands with him and wishes him great happiness, pointing to Mary as he tells Woodbridge how much he thinks of her. Mary smiles a little sadly in appreciation of Tom's words about her. Then Tom opens the gate. As Mary starts to pass through,

FADE OUT AND INTO.

Scene 152

SINGLETON SITTING ROOM. FULL SHOT. TOM. MARY WOODBRIDGE. MINISTER.

Ready to be grouped for the ceremony. Tom sad, Mary nervous, and Woodbridge smiling in careless contentment. Rev. Singleton tells Mary, Woodbridge and Tom to take their places before the table, which is still littered with papers, and which is to serve as a sort of altar. As they do so, Rev. Singleton begins fumbling among his papers for his prayer book. He finds it, or Tom assists him to find it.

Scene 153

CLOSE UP REV. SINGLETON

He opens his prayer book fumblingly, gets to the marriage service, clears his throat and asks:

Title

"Has either of you ever been married before?"

Scene 154

MED. LONG SHOT. Shooting over the head of the minister toward Mary and Woodbridge, including Tom in the b.g.

Mary shakes her head no, the minister next turns to Woodbridge, who, after some hesitation, shakes his head also.

Scene 155

CLOSE UP MINISTER.

He nods. "That is good, now I can go ahead with the ceremony," turns over a leaf or two and asks:

Title 82

"Have you the ring?"

Scene 156

MED. CLOSE SHOT. MARY AND WOODBRIDGE.

Woodbridge exclaims, "By George, What a business!" adding:

Scene 156 CONT.

Title 83 "I forgot it!"

Mary is astonished and rather hurt. She asks Woodbridge in a tense manner, "You forgot our ring?" Woodbridge immediately makes amends by turning to Mary in an adoring manner, kissing her hand, and telling her it was all because he was so absorbed in her.

Scene 157

CLOSE UP TOM.

A little smile of disgust at Woodbridge's carelessness. He is twirling a wedding ring on his little finger. Suddenly an idea comes to him, and he draws off the ring.

Scene 158

MED. SHOT. TOM. WOODBRIDGE. MARY MINISTER

Tom offers the ring to Woodbridge, saying: "Won't you accept this ring?" Before Woodbridge can take it, the minister lays his hand on Tom's arm, exclaiming:

Title 84

"But it's your mother's wedding ring. You meant to give it to your wife."

Scene 159

MED CLOSE UP TOM.

Showing the minister's hand on his arm, or the minister in profile. Tom's eyes seek Mary.

Scene 160

CLOSE UP MARY

Abashed before Tom's gaze. She starts out of shot toward him.

Scene 161

MED CLOSE SHOT. TOM AND MARY

Mary tells Tom:

Title 85

"You are doing too much for me Tom, I can't accept it."

Tom looks at her and tells her gently.

Title 86

"I shall never marry."

Mary looks at him in quick surprise, suddenly shy. Tom holds out his hand, saying, "So you must take my ring." Mary nods, nervous, tells him, "Of course, I will, Tom." Then she begins drawing off her glove.

Scene 162

MED LONG SHOT. ENTIRE GROUP

As soon as Mary's glove has been removed she takes the ring from Tom. She lays the glove on the center table. Once again Mary and Woodbridge stand up before the minister to be married. He starts the service and Tom looks away to hide his pain. Then suddenly the minister lays down his prayer book. Everyone glances up in surprise. The minister speaks:

Scene 162 Cont.

Title 87 "I forgot. We need
one more witness."

Tom exits to call a witness.

Scene 163

GRAPE ARBOR NEAR SINGLETON HOUSE. MRS. WOODBRIDGE
Mrs. Woodbridge is discovered sitting on a bench sewing. Tom either approaches her or appears in one of the French windows. He tells Mrs. Woodbridge "Come on in, we need you to witness a marriage." Mrs. Woodbridge excited and gay, fusses with her hair and asks Tom if she looks all right. Tom nods and she starts to exit toward the house.

Scene 164

MED. LONG SHOT. ENTIRE GROUP
Mrs. Woodbridge calling to minister, then she and Tom enter the room, Mrs. Woodbridge smiling and gay as they approach Mary.

CUT TO

Scene 165

MED CLOSE SHOT. TOM. MARY. MRS. WOODBRIDGE.
Tom presents Mary to Mrs. Woodbridge. The two Women greet each other with smiles as if they were attracted to one another. Then very graciously Mary points to Woodbridge and introduced him. Mary steps back and Mrs. Woodbridge steps toward Woodbridge, bowing smilingly - until he sees his wife.

Scene 166

CLOSE UP MRS. WOODBRIDGE.
She cries out "Herbert!"

Scene 167

CLOSE UP WOODBRIDGE
Woodbridge looking up and recognizing her, exclaims in spite of himself, "Lucy!"

Scene 168

MED. CLOSE UP. WOODBRIDGE AND MRS. WOODBRIDGE.
Woodbridge standing there, Mrs. Woodbridge walks slowly toward him, as if not yet grasping the fact that he is there to be married to another woman. Woodbridge looks toward his ex-wife shamefacedly as if the sight of her awake regret. Mrs. Woodbridge looks at him almost hungrily -- I mean by that lovingly, but with no smiling sentimental love, rather a tragic one. The, as if remembering others are present, she turns toward Mary.

Scene 169

CLOSE UP MARY
?She gets the pain in Mrs. Woodbridge's face, looks away and lowers her head.

Scene 170

Med CLOSE UP THE WOODBRIDGES.
Fighting for control, speaking with a subdued nervousness - not an outcry, but more of a pitiful complaint:

Scene 170 Cont.

Title "Haven't you done enough to me, Herbert?"

Woodbridge makes a little movement toward his wife as if he wanted to explain that his being there is not intentional.

Scene 171

MED CLOSE UP TOM AND MARY

Mary looks questioningly toward Tom, who is now standing by her as if to shield and protect her. "What does it mean?" she asks him. Tom tells her soothingly:

Title 89 "He was once married to this lady, but they are divorced now."

Scene 171

"So there is nothing for you to worry about," Tom adds. Mary nods, "I see." For a moment the information sinks in without any special reaction, for divorces are commonplace in her set. Then suddenly another thought comes to her, and she exclaims, in spite of herself:

Title 90 "But -- he lied to me."

Scene 172

MED LONG SHOT. ENTIRE GROUP

Woodbridge has caught Mary's speech. He comes toward her. Tom stands in embarrassed silence. Mrs. Woodbridge, repressing growing hysteria, wrings her hands nervously the minister unobtrusively in b.g. just looking on. Woodbridge approaches Mary, speaks:

Title 91 "I didn't mean any harm. It was just that I didn't want to spoil our romance."

Scene 173

MED CLOSE HSOT. MRS. WOODBRIDGE AND MINISTER
Mrs. Woodbridge is bitter when she hears her husband speak of romance to the other woman. It is as if she remembers his previous seeking after romance. She turns to the minister and exclaims:

Title 92 "Don't let him spoil the life of that sweet young girl."

Scene 174

MED CLOSE SHOT MARY AND WOODBRIDGE.

Woodbridge is now holding Mary's hands as if he had been pleading for forgiveness successfully. Both turn sharply when they hear Mrs. Woodbridge's speech. Mary casts a quick, questioning look up at Woodbridge, as if it were the firsttime anyone had presented him to her in the light of a cad.

Scene 175

FULL SHOT.

Mrs. Woodbridge turns and exits from the room, slamming the door after her. Tom follows her as far as the door, then turns away hopelessly as if knowing she would like to be alone.

Scene 176 CLOSE SHOT OTHER SIDE OF DOOR.
Mrs. Woodbridge standing as if crucified by sorrow.

Scene 177 MED. SHOT.
Woodbridge approaches the minister and asks him "Aren't you going to perform this ceremony?" He indicates to Mary that she take her place next to him. The minister puts out his hand to interrupt Woodbridge.

Scene 178 CLOSE UP MINISTER.
Speaking very sternly:

Title 93 "I do not consider a divorce
can exist where there is
a child."

Scene 179 MED SHOT. MARY AND WOODBRIDGE. TOM IN B.G.
"A child!" Mary exclaims, shocked to the depths of her being. "Why did you not tell me?" She asks. Woodbridge cries: "Oh my God, Mary don't be too hard on me!" Mary looks at him then turns away. She doesn't do this in a dramatic way, but rather in the manner of a hurt creature who wants to be alone for a minute.

Scene 180 CLOSE SHOT MARY
She walks toward the window.

Scene 181 CLOSE SHOT WOODBRIDGE.
He looks toward her.

Scene 182 CLOSE SHOT BOTH.
Woodbridge joins Mary standing pensively by the window, and pleads, "Please listen to what I have to say." She consents, then with a touch of manhood and sincerity, Woodbridge explains:

Title 94 "Has there ever been a time in
your life when you felt you'd
give anything for a second
chance at happiness?"

This question softens Mary. She twirls Tom's wedding ring, and looks quickly, involuntarily at Tom out of shot.

Scene 183 CLOSE UP TOM.
Tom is holding the door for his father, who is leaving the room. He stands in embarrassed silence not knowing what to do. After his father has left the room

CUT TO

Scene 184 MED. CLOSE UP. MARY AND WOODBRIDGE.
Mary, softened, tells Woodbridge, "I have no right to marry you," adding:

Scene 184 Cont.

Title 95 "Perhaps your duty is to
your child."

The mention of the child is a blow to Woodbridge.
Very contritely, with great feeling, he tells Mary:

Title 96 "I have no child. The
law gave him to his mother."

Thinking of nothing else but Woodbridge's wretched-
ness Mary pats his hand sympathetically. At the
same time she is bewildered and undecided as to
what to do."

Scene 185

CLOSE SHOT TOM.

Frowning and grim, "The law gave the child to the
mother!" Obviously Woodbridge is no fit man for
Mary to marry.

Scene 186

MED SHOT MARY. WOODBRIDGE AND TOM.

Tom interrupts them "Where are you going, Mary?"
he asks. Mary hesitates, evidently in a rather
pathetic state of nerves. Woodbridge answers
Tom hastily:

Title 97 "We're going to another minister."

"Is that true Mary?" Tom asks. Mary looks at
Woodbridge quickly, then back to Tom and re-
plies humbly "I suppose so, Tom." Then Tom
speaks, "Do you mind if I tell you something.
Mary, as an old friend?" Mary replies, "No, Tom
I don't." As Tom begins to speak to her, tersely
persuasively.

Scene 187

MED CLOSE UP TOM AND MARY

Tom tells Mary:

Title 98 "You're marrying a man with the
grave of a dead love in his
heart. Are you sure it will
bring you the happiness I
heard you wishing for?"

Title 99 "If you're going to marry
him, I'd somehow like to have
you married with my ring."

Scene 188

CLOSE UP WOODBRIDGE

Indignant, He tells Tom.

Title 100 "May I speak with you alone,
Sir?"

Scene 189

MED. LONG SHOT THREE.

Tom replies to Woodbridge's question, "Certainly"
Then addressing Mary, he says: "You'll excuse us
us, Mary?" He goes and opens the door for Mary,
Woodbridge bows to Mary in almost courtly fashion
concealing his anger. Mary exits.

Scene 190

EXT. HOUSE

Mary enters scene from house, perplexed, after her scene with the two men. Perhaps she plucks flowers from a bush, restlessly.

CUT BACK TO

Scene 191 a

INTERIOR.

The minute after Mary's exit, a change comes over Woodbridge. He looks at Tom with angry fury. There is nothing sinister about him it is more the outburst of a man who has lost his temper. Tom asks, "What is it you want with me, Mr. Woodbridge?" Furiously Woodbridge turns on him exclaiming:

Title 101 "You're a cad!"

Scene 191

MED. CLOSE SHOT BOTH

Tom's ire is aroused by the insult. He grasps Woodbridge's wrists, exclaiming, "Take that back!" There is an instant of tension between the two men, then they turn as they see:

Scene 192

AT THE DOOR. MRS. WOODBRIDGE

Let her hold some sewing so that the audience will not get the impression that she has been listening at the door all the time. "Please gentlemen," she exclaims?

Scene 193

MED. LONG SHOT. ALL THREE.

The two men step apart, Tom apologizes to Mrs. Woodbridge. Mrs. Woodbridge does not address Tom directly, she simply stands tensely, and speaks:

Title 102 "I'm sorry I spoke so hastily. I have no right to stand in the way of your happiness."

Both men appreciate the generosity of Mrs. Woodbridge's remark. Mrs. Woodbridge adds:

Title 103 "You could make a good husband if you tried."

Woodbridge comes toward Mrs. Woodbridge, as Tom exits toward the door in b.g.

Scene 194

MED. CLOSE SHOT. MR. AND MRS. WOODBRIDGE.

Mrs. Woodbridge loves her ex-husband with all her heart, and she fights against showing her love, biting her lips, keeping her face averted so that he may not look into her eyes. Woodbridge too, has a certain feeling. He speaks with real sincerity.

Title 104 "That is very generous, Lucy."

Mrs. Woodbridge's lips quiver. But she manages to make herself face Woodbridge, and she tells him:

Title 105 "I cannot forget you are Dick's father."

The mention of his son wrings Woodbridge's heart. He turns most appealingly toward his wife and asks: "May I see him?"

Scene 195 SINGLETON LIVING ROOM. MRS AND MR. WOODBRIDGE
Mrs. Woodbridge is standing at the door with her hand on the knob as if to put an end to the conversation. She is very much moved, and obviously in love with Woodbridge; it is simply she is afraid of betraying her feelings. Woodbridge asks her to wait a minute. He comes closer to her, hesitates before speaking, and asks her, "Won't you let me see our son?"

Scene 196 CLOSER SHOT. BOTH
Woodbridge registers title with a genuine note of sincerity. Mrs. Woodbridge looks up at him searchingly as if half inclined to give her consent. Then memories come and with them bitterness. She replies in an outburst of contempt, "NO!" Woodbridge asks, "Why?" Mrs. Woodbridge appraises his expensive suit, his generally prosperous appearance and then tells him:

Title 106 "What was it to you that your son lacked clothing and proper medical attention?"

Woodbridge is remorseful. He makes excuses as usual.

Title 107 "I seem prosperous, Lucy, but I am living on debts."

Mrs. Woodbridge replies, "I have heard that before," Woodbridge begs her not to be so hard on him, telling her:

Title 108 "I expect to be able to do a great deal for you after my marriage. Miss Larkin is wealthy."

Although Woodbridge tries to justify himself, it is obvious that he is deeply moved by the sense of his own guilt. Directly after this title Mrs. Woodbridge utters a sharp cry of pain, so definite as to startle Woodbridge. In an agony of regret she speaks:

Title 109 "Why don't you leave me one little memory?"

Scene 197 MEDIUM LONG SHOT.
Mrs. Woodbridge fairly rushes from the room, closing the door in Woodbridge's face. He stands a moment looking helplessly after her. Makes a movement as if to call her back. Then seems to recognize the uselessness of it. He stands a moment looking at the door.

CUT TO

Scene 197 a CLOSE UP OF WOODBRIDGE
Tenderness and regret on his face. Then he turns from the door and looks in the direction where Mary is with a little shrug of the shoulders, not too cheerful.

Scene 198 EXT. HOUSE
Tom has joined Mary and they are talking earnestly Tom suddenly points out,

CUT TO.

Scene 199 EXT. SINGLETON HOUSE NEAR LOVERS LANE GATE.
MED. SHOT. DICK AND SIMPLICITY
Simplicity and Dick are playing ball. Dick misses the ball.

Scene 200 MARY AND TOM.
Tom speaks to Mary:

Title 110 "There's the son of the man you are going to marry. Go and speak to him."

Mary walks out of shot. Tom goes back to the house. The lame child, in trying to recover the ball, stumbles. Mary goes to him, picks him up, finds the ball as well.

Scene 201 MEDIUM SHOT MARY AND DICK
Mary gives Dick the ball. Looks at him pityingly, tenderly.

Scene 202 CLOSE UP SIMPLICITY.
Simplicity watching angrily.

Scene 203 MED. SHOT SIMPLICITY. MARY AND DICK
Mary turns smilingly to Simplicity; affectedly unconcerned at being inspected with bitterness.

Scene 204 CLOSE UP DICK.
Dick holds his arms up towards Mary as if asking her to take him in her arms.

Scene 205 MEDIUM SHOT. MARY. SIMPLICITY AND DICK
Mary takes Dick up in her arms.

Scene 206 MED. CLOSE SHOT. MARY AND DICK.
Mary fingers Dick's tattered clothing as if the touch of it pains her. She lets her hand rest upon his iron brace. Mary, slow to condemn, is simply bewildered. She makes a little helpless gesture of brushing her hand across her eyes.

Scene 207 CLOSE UP SIMPLICITY
Simplicity watching sullenly and determined to make trouble between Mary and Dr. Tom, adds
insinuatingly:

Title 111 "His mother is Mrs. Woodbridge, the woman that Dr. Singleton is crazy about."

Scene 208 MED. SHOT ALL THREE.
Mary has been nursing one pang, and Simplicity has now added another. "Is it so, really?" she asks. Simplicity watches Mary shrewdly, nods violently "Yes, Ma'am" (Simplicity's malice must be delicately played. It has nothing of the evil; it is simply the nervous snatching of a hungry heart at happiness) Simplicity jealous of Mary takes Dick's hand, starts to lead him away rather forcefully. Mary calls him back, gives him the wish-bone doll she has been carrying in her bag.

Scene 208 cont. He takes the doll. Simplicity recovers his hand and leads him out of sight. Mary stands looking after him very much moved.

Scene 209 Mary turns toward house.

Scene 210 Simplicity leads Dick to duck pond.

Scene 211 EXT. SINGLETON HOUSE. MED LONG SHOT AT PORCH
Woodbridge enters from the house feeling somewhat stirred after his interview with his wife. He looks about for Mary; seeing her, he goes out of shot.

CUT TO.

Scene 212 EXT. LOVERS LANE. MED SHOT MARY
Mary stands by the gate. Woodbridge enters shot. Takes a gold cigarette case out nervously and starts to light a monogrammed cigarette. she looks at him as if seeing him with new eyes. She watches the cigarette case in particular and exclaims:

Title "I have just seen your son. He
112 looked --- shabby!"

Scene 213

MEDIUM CLOSE UP
Mary speaks the word "Shabby" as if she were stabbing Woodbridge. He closes his expensive cigarette case quickly and tosses away the cigarette, hastily thrusting the case back in his pocket. Under the influence of his interview with his wife, Woodbridge is more emotional more easily moved than in previous sequence. He turns to Mary as if he were asking her to comfort him rather than to pardon him - perhaps he gropes for her hand and holds it as he tells her "Mary, I beg you to believe one thing." adding:

Title "I never quite understood before."
113

Mary is sympathetic. She looks in direction by which Dick and Simplicity went. Woodbridge follows her glance.

CUT TO

Scene 214

ONG SHOT SINGLETON LOCATION. DICK AND SIMPLICITY
Dick, playing among the white ducks with Simplicity Pretty shot of child and animal life

CUT TO

Scene 215

LOVER'S LANE CLOSE UP WOODBRIDGE
Woodbridge is looking hungrily towards his child. His eyes eager as if he were drinking in the innocence of the scene before him. After a moment he speaks "I'd like to see nearer, I'd not tell who I was."

Scene 216

MEDIUM CLOSE SHOT.
Mary compassionate for Woodbridge's new emotion tells him "I'll bring him over to you." She exits from shot.

- Scene 217 MEDIUM LONG SHOT.
Woodbridge looks furtively towards the house and then chooses a tree, behind which he can stand without being seen.
- Scene 218 CLOSE SHOT OF TREE.
Woodbridge is waiting tensely for a sight of his child. He looks up and sees -
CUT TO
- Scene 219 MED. LONG SHOT.
Mary is bringing Dick towards Woodbridge, she walks back of him. Keeping her two hands on his shoulders as if she were guiding him and he were a little unwilling to come.
- Scene 220 MED CLOSE SHOT.
Woodbridge looks wonderingly down at Dick as he approaches with Mary. Mary tells the child "There is a gentleman wanted to see you" Woodbridge puts out his hand, but Dick, more from shyness than fright, steps back and clings to Mary's skirt.
- Scene 221 CLOSE UP
Woodbridge, hurt and apparently moved, he speaks
Title "Don't be afraid, I am your---
114
he hesitates a moment and finishes title
Title "---your friend."
115
- Scene 222 MED CLOSE UP. DICK - leaning against Mary
Dick looks up as if judging the stranger and then laughingly holds out both arms as if he wanted to be taken up.
- Scene 223 MED SHOT ALL THREE
Woodbridge fairly snatches Dick up in his arms.
- Scene 224 MED CLOSE UP WOODBRIDGE AND DICK
The father holds his child almost tragically.
- Scene 225 CLOSE SHOT MARY
She watches a moment, then feeling an intruder she turns and exits towards her car.
- Scene 226 MED. LONG SHOT.
Mary walks slowly toward her roadster.
CUT TO
- Scene 227 MED CLOSE SHOT. WOODBRIDGE AND DICK
Woodbridge tosses Dick in the air. When he catches him in his arms, Dick speaks:

Scene 227 cont.

Title "Bet my father could toss me
116 higher than that!"

suddenly he puts Dick down and asks:

Title "Does your mother - ever
117 let you speak of your father?"

Scene 228

MED. SHOT CLOSE UP. BOTH
Woodbridge hangs on the answer, Dick nods
emphatically, he tells Woodbridge

Title "She says I am to grow up and
118 be a fine man like my father."

Woodbridge suddenly realizes his wife's
generosity and to hide his emotion turns his
face away.

Scene 229

MED. SHOT.
Woodbridge walks a few steps away from Dick.
fighting for self-control.

Scene 230

MED. CLOSE SHOT.
Dick, care free and innocent, he asks "What's
the matter?"

Scene 231

CLOSE UP WOODBRIDGE.
Recalled to his senses by the child's question
he turns, looks down at him a moment and speaks

Title "You must love your mother with
119 all your heart, she needs it"

Scene 232

MED CLOSE SHOT BOTH
Woodbridge gets down on his knees before Dick
and speaks very seriously.

Title "Promise to comfort her when
120 she is sad."

Dick nods, Woodbridge tries to speak again but
is unable to do so because of his emotion. Dick
seeing the strange man is dad, lays a hand on
his cheek to comfort him. Woodbridge takes
the hand and kisses it with a frantic display
of affection (only one kiss) Dick won by this
affection asks:

Title "Are you coming back again?"
121

Scene 233

MED. SHOT.
Woodbridge rises. Dick waits for his answer,
then Woodbridge speaks

Title "I don't think so. Still you
122 must remember what I have told
you

Scene 233 Cont.

Woodbridge and Dick shake hands. Then Woodbridge takes Dick by the shoulders and turns him from the direction from which he originally came, telling him to go back in the house. The child obeys cheerfully, in contrast to Woodbridges' mood of sadness.

CUT TO

Scene 234 WOODBIDGE AND MARY

Woodbridge approaches Mary after scene with Dick. They get into car and drive off (Note - I think it better that they do not play this scene in Lovers Lane just for the delicacy of it, also the fact that the two driving off together, gives the audience something to think about.)

Scene 235 MARY AND WOODBRIDGE IN ROADSTER.

Mary driving furiously, her eyes intent on the road.

Scene 236 CLOSE SHOT OF BOTH

Suddenly, unexpectedly Mary brings her car to a stand-still. Woodbridge looks at her in surprise. Finally she tells him

Title "I can't go on with this -
at least not today."

She tells him nervously she must have time to think. Woodbridge consents. As they are both standing at the wheel.

FADE OUT AND INTD:

Title
124

So Mary opened the Larkin house thinking how good it would seem to be in the country for a while.

Scene 237 MARY'S DRAWING ROOM - THE SAME AFTERNOON

Furniture wrapped in muslin. Everything very dim and foreboding. Mary is standing at a desk writing a letter. Her housekeeper stands next to her. Before Mary gives the letter to her she speaks

TITLE
124 a

"Tell the girl who is to carry the letter that I would like to speak to her."

Housekeeper exits.

Scene 238 CLOSE UP OF MARY

Twirling Tom's wedding ring speculatively. She takes it off her finger and slips it into the letter, as if to make sure the letter was worded in quite the right manner, she reads it.

INSERT - LETTER:

"Is it true Tom that you care for Mrs. Woodbridge. Someone told me so today, but somehow when you said 'I want you to be married with my ring', I thought you still cared for me ---"

Scene 239

MED SHOT.

Simplicity enters looking very gauky and looks pathetically at Mary, Mary gives her the letter. tells her to give it to Tom. Pauses, Simplicity looks miserably at the letter, as if she were unwilling to be the messenger. Mary looks at her sharply. Something in Simplicity's very pathos and appealing look, goes to Mary's heart. She lays her hand over Simplicity's and Simplicity draws hers away, as if hating the touch of her rival. Mary is puzzled, then thinking that Simplicity may have heard the old gossip about her and Tom, she sets about making things right. She speaks confidentially:

Title "You have known him a long time,
125 haven't you? You love him very
dearly, don't you?"

Wretchedly putting her whole lovelorn heart into it, Simplicity nods. Mary thinking to make Simplicity happy tells her:

Title
125 a "So do I."

Scene 240

MED. CLOSE UP BOTH

One stricken look Simplicity gives her, while Mary smiles steadily. Simplicity feels then that it is up to her to smile too, and she forces a pitiful little grin.

Scene 241

CLOSE UP SIMPLICITY

Simplicity suffering, looking at Mary, resenting her. She finally blurts out:

Title
125 "What did you do with your other beau?"

Scene 242

MED CLOSE UP BOTH

Mary tells her smilingly "Oh I sent him away."
Simplicity looks on helplessly.

Title 126 a Simplicity did not think it right
that Mary should have everything
in life, all the love and all the
chances.

FADE OUT AND INTO.

Scene 243

TOM'S OFFICE FULL SHOT.

Simplicity is at the surgeon's cabinet, letting down her dress with a pair of surgeon's scissors. When she rips out the last few stitches from the hem, she studies the effect of her gown. She is more gauky than ever as she parades up and down, imitating a grownup. Thinking of Mary and her letter, she goes over to the doctor's desk.

Scene 244

CLOSE UP SIMPLICITY AT THE DOCTOR'S DESK

She takes up Mary's letter and looks at it speculatively. Cut in with

INSERT of Mary's letter, addressed to Dr. Singleton.
Back to

Scene 245 Simplicity takes out the back of Mary's picture and hides the letter. Then she looks at the picture shakes her fist at it, and says, "serves you right." This scene may have to be shot in two or three different angles.

Scene 246 MED SHOT.
Simplicity turns away from the desk as if she had a weight off her mind. Begins to unfasten curl papers, going toward mirror.

Scene 247 SCENE AT MIRROR.
Simplicity taking off her curl papers studies herself in mirror. She tries to be pleased at what she sees but she can't. She looks miserably at herself and then exclaims:

Title
127 "Fine face you have got to be vain of."

Scene 248 MED SHOT. TOM AND SIMPLICITY
Tom enters, carrying Mary's white glove in his hand, stands a moment watching Simplicity's ridiculous antics. Then she turns about and sees him. A moment of embarrassment, then a giggle. Then a little pathetic look which seems to plead for admiration.

Scene 249 CLOSE UP - TOM
He bursts out laughing at Simplicity.

Scene 250 CLOSE UP SIMPLICITY
Seeing that Tom is laughing, she is out to the quick. She has her finger in her mouth, which is wide open.

Scene 251 MED. SHOT.
Tom sees that Simplicity is sad, puts his arm around her and apologizes for having laughed. He indicates her long dress and her hair, and asks why she has fixed herself up in that manner, Simplicity replies, coyly:

Title
128 "I am going on fourteen, it is most time for me to be married."

Scene 252 CLOSER ANGLE.
Simplicity looks laughingly at Tom, who is "on to her". He turns away to hide his laughter. He lays the glove on the desk and starts to turn over the leaves of a memorandum pad. Simplicity takes up the glove and almost angrily she asks:

Title
128 "Whose glove is this?"

Tom, busy with his pad, replies absently "Mine", Simplicity asks in astonishment, "Yours?"

Scene 252 Cont.

Tom recovers from his absentmindedness, and then laughs at his own break. "Yes, it is mine". He adds:

Title 129 "I got it in exchange for a ring."

Scene 253

Tom is laughing and is unconscious of Simplicity's anxiety and jealousy. Made jealous by his reference to Mary she tells him,

Title 130 "I was to Miss Mary's house today with some fresh eggs. She told me that she sent her beau away even though she loves him. Aint she the clown?"

Tom makes Simplicity repeat what she has said and he listens with interest.

FADE OUT INTO

Scene 254

EXTERIOR CHURCH LOVER'S LANE MED LONG SHOT
TOM MARY MRS. WOODBRIDGE MISS MELISSY DR. STONE
MRS. STONE. UNCLE BILL MISS MEALLY DICK

Scene 254
Cont.

AUNT MATTIE MINISTER AND EXTRAS.
Here the director may ad lib his pet New England business. However, it is suggested that the tempo is kept quick, as it is not an important transition. The essential action is outlined as follows:

Tom the centre of a group of people stands at the church steps a little in advance of the minister, shaking the hands of the people as they enter into the church. Stiff Sunday atmosphere. Everyone with a funeral face. Mrs. Woodbridge and Dick are next to Tom. Dr. Stone, Mrs. Stone and one or two hard-faced extras are standing at a distance. Opposite this group is another group which contains Miss Meally and Uncle Bill. Later in the action Mary and Melissey will play toward this second group.

CUT TO

Scene 255

MED. SHOT.
Melissey passes Uncle Bill affecting not to see him. He is philosophical and turns his back on her. This should not be done in a comic manner. It is in fact pathetic. When his back is turned, Melissey puts up her ear trumpet as if expecting to hear his voice. Bill does not see the gesture. He turns and walks away. Melissey looks unhappily after him.

CUT TO

Scene 256

MED LONG SHOT TOM AND MARY TOM AND MARY
MEET ON THE CHURCH STEPS.

Tom is surprised to see Mary in person, tries to control his emotion at the sight of her freshness and beauty.

Scene 257

MED. CLOSE UP MARY AND TOM.

Mary waits happily for Tom to speak some word of love to her. Finally Tom speaks:

Title
132

"So you sent Woodbridge away."

Scene 258

Mary looks up puzzled and Tom tells her:

Title
133

"I hope with all my heart that he will come back ---and that he will make you very happy."

Mary thinking herself snubbed is absolutely stricken.

Scene 259

MED. LONG SHOT.

Dr. Stone accosts Tom while Mary steps aside so that Mary goes into the direction of Miss Meally. (The scene between Tom and Dr. Stone should be played with a near shot of Miss Meally and Mary. While they naturally should not appear to be obviously listening, perhaps they may overhear parts of the conversation while Miss Meally is examining Mary's pretty Sunday frock, asking her where she got the pattern.

Scene 260

MED. SHOT DR. STONE. MRS. WOODBRIDGE. TOM AND OTHERS.

Angrily, Dr. Stone turns to Mrs. Woodbridge and says:

Title 134

"I have heard rumors of an operation you are going to perform tomorrow and I want to tell you, you are making a great mistake."

Naturally, Tom and Mrs. Woodbridge resent this. Mrs. Woodbridge exclaims: (Not in defense of Tom but in fear). She is always open to the suggestion of fear. Tom quiets her then turns to Dr. Stone and tells him that it is not a mistake, adding:

Title
135

"I believe in what I am going to do and I would be happy to have you study the case."

Scene 261

MED. SHOT DR. STONE TOM AND OTHERS.

Dr. Stone accepts Tom's invitation and Tom passes out of shot. Stone looks maliciously after Tom, nudging his neighbors to indicate that he wishes Tom no good.

Scene 262

MED LONG SHOT. Tom walks down Lover's Lane with Mrs. Woodbridge. They make a chair of

Scene 262 Cont.

their joined hands for Dick. This is done for the spirit of play, as well as to save his strength before the operation.

Scene 263

MED. CLOSE SHOT. MARY AND MISS MEALLY.
Both look after Tom and Mrs. Woodbridge.
Miss Meally spitefully remarks:

Title

136 "She is living in the house
with him."

Mary turns contemptuously on Miss Meally, but the latter does not heed her and turns to another woman in the background to repeat her evil gossip.

DOWN ON

Mary looking after Tom with sympathy and admiration.

FADE OUT.

Title

137 TOM HAS RISKED EVERYTHING. HIS
CAREER AND THE HAPPINESS OF A
CHILD.

FADE OUT AND INTO.

Scene 264-5

SINGLETON'S SITTING ROOM.

Dr. Stone and Mrs. Woodbridge are waiting. Tom enters carrying Dick and puts him in a chair, which is in center of room. (Make quite a moment of this entrance.) Mrs. Woodbridge is anxious, everly anxious. Dr. Stone is sneering and hard, As Tom, very tenderly puts Dick in chair.

CUT TO

Scene 266

MED. CLOSE SHOT TOM AND DICK

Slowly, impressivley, perhaps over-anxiously, Tom tells Dick;

Title

138 "Little pal, you are going to walk"

Most carefully, Tom impresses this fact on the child, telling him: "You're going to get up from this chair and walk towards your mother-- walk slowly, take your time, etc." The child nods at each instruction, becoming more nervous. (By this I do not mean hysterically nervous, but simply that Dick is wrought up and self conscious.)

CUT TO

Scene 267

EXTERIOR LOVER'S LANE LOCATION.

Villagers, including Miss Meally, Mrs. Stone group of church location. All these people are waiting glumly.

CUT TO

Scene 268

MED. CLOSE UP MISS MEALLY AND MRS. STONE

They are gossiping together maliciously. "I'll bet he fails," says Miss Meally. "It will go hard with him if he does", says Mrs. Stone.

CUT TO

Scene 269

CORNER OF VILLAGE

Aunt Mattie and Simplicity. Both are at a kitchen table. Aunt Mattie is icing a big cake and Simplicity turning an ice cream freezer --- supposedly for a celebration.

QUICK FADE TO

Scene 270

MED. SHOT MARY'S LIVING ROOM

Mary trying to read; turning pages of a book listlessly. Then closing the book altogether, she turns into space.

Title

139

IN THIS GREAT HOUR OF HIS LIFE
TOM HAD NEVER THOUGHT OF HER.

Scene 271

MARY'S DRAWING ROOM

Mary seated disconsolately at the piano. Housekeeper brings Mary a card tray with Woodbridge's card. Mary indicates that she will receive the visitor. Maid exits.

CLOSE SHOT DOOR.

Housekeeper admits Woodbridge.

Scene 273

LONG SHOT.

Mary receives Woodbridge, rather surprised. After the first greeting he tells her

Title

140

"I could not stay away. There is something I must tell you even though you will hate me for it."

Scene 274

MED. CLOSE UP BOTH

Mary rather absent-mindedly since she is thinking of Tom, says "go on and tell me." Woodbridge speaks

Title

141

"I thought I had forgotten my wife and child ---but I was mistaken."

Mary looks up at him sharply. She had in fact expected a declaration of love. Woodbridge asks if she could forgive him. She nods "yes" "Certainly". Then she tells him

Title

142

"Your child is being operated on this afternoon."

Scene 275

MED. SHOT

Woodbridge looks at Mary dumfounded. She tells him that it is going to be a critical operation. Immediately he is nervous, beings to walk up and down, beating his hands together. Mary looks at him compassionately. Finally he stops and speaks tragically:

Title

143

"She knew and she did not tell me.
God! Does she hate me that much?"

Woodbridge is overcome with his tragedy. Mary is sorry for him. She goes to him and lays her hand on his arm and finally to comfort him tells him:

Scene 276

Title

144

"I'll take you there."

Scene 276

Woodbridge and Mary, CLOSE SHOT

Mary's offer is to Woodbridge a ray of light. Oh, will you take me, please", he asks. She nods.

CUT TO

Scene 277

SINGLETON HOUSE. ONE SHOT TOM AND DICK

Tom is putting Dick on his feet as scene opens. The child stands. So much is satisfactory. Then smiling but obviously anxious, Tom takes a few steps away from Dick and tells him to walk. As Dick starts.

CUT QUICKLY TO

Scene 278

MED. CLOSE UP DICK

He puts one foot forward and then draws it back again and whimpers, "I can't".

Scene 279

CLOSE UP

Tom, a look of anxiety in his eyes and a fixed smile in his face as he tells Dick very tenderly "Try"

CUT TO

Scene 280

MED. CLOSE UP

Encouraged, Dick tries again.

CUT IN WITH

Scene 281

CLOSE UP

Mrs. Woodbridge is agonized with suspense. (We must get over the perfectly human anxiety -- and simple faithful would be more helpful)

Scene 282

MED CLOSE SHOT

Dr. Stone comes closer to Dick as he tries another step. Once again he refuses to go on; this time in the petulant manner of a nervous child.

CUT TO

Scene 283

CLOSE UP DR. STONE.

Loudly and harshly he orders, "Come, Come, child walk!"

CUT TO

Scene 284 MED CLOSE UP
Dick, startled and shocked --as if his nervous resistance were undermined -- he clings to the arm of the chair.

Scene 285 MED. LONG SHOT.
Tom tells Dr. Stone, "Please Doctor, we must help him be calm." He pats the child reassuringly. Mrs. Woodbridge stands wringing her hands nervously. Tom asks him to take a step He does so -- all is well -- another step; then Dick collapses. Dr. Stone speaks loudly "Huh, I told you so". Tom tries to silence him. Mrs. Woodbridge covers her mouth to stifle a cry.

Scene 286 CLOSE SHOT. Mrs. Woodbridge beating her hands together.

Scene 287 MED CLOSE SHOT.
Tom picks up Dick - holds him protectingly - turns to Dr. Stone and speaks:

Title
145 "I think we'll try some other time when we are alone."

For answer, Dr. Stone flings back, "You do, do you". "Well, I'll tell you what it is". adding:

Title 146 "You failed."

Scene 288 CLOSE UP MRS. WOODBRIDGE.
She hears the words "You failed". She screams and starts out of shot.

Scene 289 MED LONG SHOT.
Mrs. Woodbridge rushes to Tom, grasps him frantically, begging him to tell her that it isn't true.

Scene 290 MED. CLOSE UP TOM AND MRS WOODBRIDGE.
Tom tries to calm Mrs. Woodbridge, but all she can say is "Make him walk - make him walk" Tom imagines that he will have to try again. Turns to Dr. Stone and says: "Very well, Sir We'll try again."

Scene 291 MED. CLOSE SHOT
Tom remains as before holding Dick next to him. He tells Mrs. Woodbridge that she must be the one to tell the boy to walk, Mrs. Woodbridge stands in front of Dick, about five feet away from him.

Scene 292 CLOSE UP.
Mrs. Woodbridge holding out her arms -- tears in her eyes - her face contracted with anxiety she calls, "Come for mother's sake, Darling".

Scene 293

Scene 293

MED. CLOSE UP

Dick leaning against Tom. He smiles in response to his mother - but there is a certain nervousness about him. (Show Tom's hand in background pushing him a little)

Scene 294

CLOSE SHOT.

Get the utmost from this strong climax - photographing it from whichever way seems best - trying a few different angles. The child takes one step towards his mother's outstretched arms and then starts to take another -- hold for suspense -- then another trial -- then he crumples in a heap on the floor.

Scene 295

MED. SHOT.

Mrs. Woodbridge, with the prostrate form of Dick in foreground. She realizes now that the operation has been a failure. She rushes towards Dick, falls on her knees beside him; lifts him up and kisses him with an almost frenzied passion.

Scene 296

CLOSE UP TOM.

He tastes the bitterness of failure. There are tears in his eyes. Then he starts out of shot towards Mrs. Woodbridge.

Scene 297

~~SKOSKXMRXTOM.~~ FULL SHOT.

Tom realizes that it is his duty to calm Mrs. Woodbridge and to spare Dick further strain, takes him gently away and carries him sorrowfully to the chair. Mrs. Woodbridge remains in a heap on the floor. Dr. Stone stands gloating in the b.g.

Scene 298

MED. SHOT DR. STONE AND MRS. WOODBRIDGE.

Dr. Stone takes up his hat and then goes slowly toward Mrs. Woodbridge; looks down at her in contemptuous silence. Then he speaks to her. She looks up --- tears in her face.

Scene 299

CLOSE UP DR. STONE.

He speaks:

Title

147

"You've spoiled your child's life for the sake of living with this fakir."

Scene 300

CLOSE UP

Mrs. Woodbridge cringing as under a blow.

Scene 301

MED LONG SHOT.

Tom rushes towards Dr. Stone, points to the door and tells him to get out.

CUT TO

Scene 302

VILLAGERS. Waiting anxiously perhaps coming nearer to the house.

CUT TO

- Scene 303 INTERIOR ROOM. MED SHOT
Dr. Stone exits. Tom shuts door after him.
Goes to Mrs. Woodbridge.
- Scene 304 MED. CLOSE SHOT.
Tom bends over Mrs. Woodbridge to help her to her feet. She shrinks from him, crying out hysterically, "Go Away, let me alone!" Once again she buries her face in her arms on the floor. Tom stands looking at her helplessly; then turns and exits from shot.
- Scene 305 CLOSE UP DICK.
Looking sorrowfully towards his mother.
- Scene 306 MED. CLOSE SHOT.
Tom at the door, his head bent in an attitude of one utterly crushed, he exits.
- CUT TO
- Scene 307 LOVERS LANE Mary and Herbert come toward the scene in the roadster.
- Scene 308 MED LONG SHOT. From another angle.
Dr. Stone enters from the house and holds his hand up to get the attention of the villagers. In the b.g. Mary and Woodbridge are visible still in the roadster.
- Scene 309 CLOSE UP DR. STONE
Still holding out his arms, he speaks almost triumphantly.
- Title
148 "The operation has failed."
- Scene 310 CLOSE SHOT. MARY AND WOODBRIDGE
They look at one another in horror. They rush toward the house.
- Scene 311 MED. LONG SHOT HOUSE MARY AND WOODBRIDGE
Rush into scene, crowding past Dr. Stone.
- CUT IN WITH
- Scene 312 MED. CLOSE SHOT UNCLE BILL
He has a wishbone doll strung up across his shoulder. (We want to emphasize the doll. but not too conspicuously; otherwise our splendid thought will descend to mere hokum.) He hears the news and moves on towards the rest of the group.
- Scene 313 MED. LONG SHOT.
Flash of people moving towards the house.
- CUT TO
- Scene 314 CLOSE UP
Tom, leaning towards wall or door -- beaten. He should be within ear shot of Mrs. Woodbridge's call) Mary and Woodbridge enter the scene. Woodbridge rushes to Tom.
- CUT TO.

Scene 315 CLOSE UP WOODBRIDGE AND TOM
A terribly hostile moment between the two.
Woodbridge shouts "Butcher".

Scene 315 B. MED. LONG SHOT HALL
Mary steps between Woodbridge and Tom and
argues with them for a moment (to gain time)
She stands close to Tom defending him.

Scene 316 MED. SHOT ROOM
Dick looks down at his mother, who is weeping
and beating her hands on the floor.

QUICK FADE TO

Scene 317 CLOSE UP DICK
He remembers

Scene 318 LOVER'S LANE
Woodbridge and Dick. Woodbridge tells Dick:

Title
149

"You must comfort your Mother when
she is unhappy."

DISSOLVE BACK TO

Dick calls out, "Mother".

Scene 319 MED. SHOT.
Mrs. Woodbridge in f.g. Dick in b.g.

Mrs. Woodbridge does not answer. Dick holds
out his arms to her.

Then cut to

Scene 320 CLOSE SHOT DICK
He tries to get up -- just simply -- without
any thought. Play for suspense. He keeps
calling: "Mother -- Mother",

CUT TO

Scene 321 CLOSE UP MRS. WOODBRIDGE
She raises her head in answer to Dick's call.
At first her features are sorrowful, then an
expression of wonder comes on her face.

CUT TO

Scene 322 MED LONG SHOT.
Dick takes a step towards her.

CUT TO

Scene 323 CLOSE SHOT
Mrs. Woodbridge, beside herself with joy and wonder,
she calls out "Doctor, doctor, come!"

Scene 324 HALL. TOM
Tom and Mr. Woodbridge hear Mrs. Woodbridge's voice,
They turn and exit to living room, leaving Mary alone.

CUT TO

Scene 325

ROOM FULL SHOT

Tom and Woodbridge enter, stand in door, while Dick takes last step into his mother's arms.

CUT TO

Scene 326

MED. CLOSE SHOT.

Mrs. Woodbridge clasping Dick in her arms rocks him to and fro beside herself with joy. She lifts her eyes as if giving thanks to Heaven.

Scene 327

CLOSE SHOT TOM AND WOODBRIDGE

Tom expresses the utmost joy and relief. Woodbridge looks adoringly at his wife and child, then rushes out of shot towards them.

Scene 328

MED. LONG SHOT.

Woodbridge comes towards Mrs. Woodbridge and Dick, and takes his wife in his arms.

At this point the door opens and some of the villagers enter, notably Dr. Stone, Mrs. Stone, Miss Meally and Uncle Bill. Mary enters too, and fights her way thru the group to Tom.

Scene 329

MED. CLOSE SHOT. VILLAGERS AT DOOR. EMPHASIZING PRESENCE OF PERSONS NAMED ABOVE.

Handle group so that Uncle Bill, still carrying Wishbone doll slung across his shoulders is most conspicuous.

Scene 330

MED CLOSE SHOT. TOM. MRS. WOODBRIDGE DICK. WOODBRIDGE AND MARY

Woodbridge stands beside Mrs. Woodbridge and Dick who are not paying the slightest attention to the others. Tom is standing beside Mary, he addresses the group saying that the operation has been a success and the child is cured.

Scene 331

MED CLOSE SHOT. DR. STONE. UNCLE BILL AND OTHERS. IN THE DIM BACKGROUND.

Dr. Stone sneers "Show us" Bill looks at him and with disgust starts out of shot.

Scene 332

MED SHOT.

Uncle Bill comes towards Dick with his hand outstretched saying, "You're a pretty smart young chap. Come and shake hands!" Laughing, and apparently unconscious of any effort, the child takes three steps towards Bill and takes his hand.

Scene 333

MED. CLOSE UP

Very quick flash. Uncle Bill takes Dick's hand and turns slightly towards the group at the door.

CUT TO

Scene 334

MED. CLOSE SHOT GROUP AT DOOR

Brief shot. They exchange confused glances; Dr. Stone handing his head.

CUT BACK TO:

Scene 335

MED. CLOSE UP

Uncle Bill and Dick still shaking hands. Dick smiling touches the wishbone doll. Uncle Bill tells him that wishing is the biggest thing in the world and gives him the doll.

Scene 336

FULL SHOT.

Tom tells the villagers that they had better leave the patient quietly. He waves them all out of the house.

As Dr. Stone comes near him

CUT TO

Scene 337

SCENE MED. CLOSE UP

Dr. Stone, crushed tells Tom how sorry he is. Tom, generously, gives him his hand, Cut to

Scene 338

SCENE FULL SHOT Villagers exit. Dr. Stone Almost shooing them out in the same manner in which he had driven them in. Mary and Tom are alone with the three Woodbridges, who are not paying any attention to anybody.

Scene 339

SCENE MED SHOT. Mary and Tom look toward the Woodbridges.

Scene 340

MED. SHOT WOODBRIDGES

Woodbridge has one arm around his wife and the other around his son who is holding the wish bone doll which Uncle Bill had given him in a previous scene. Mrs. Woodbridge is looking up at her husband with divine light of faith in her eyes.

CUT BACK TO

Scene 341

MED. SHOT MARY AND TOM

Mary tells Tom she thinks they had better leave, both turn and exit quietly.

Scene 342

HALL. MARY AND TOM enter from sitting room. The excitement is over and each remembers something else -- that Woodbridge has just shown his preference for his wife, and that Mary is now without a fiance. She smiles a little wryly and tells Tom,

Title

150

"I am going back to the city Tom, and try to find my own gay self again."

Scene 343

MED. CLOSE UP BOTH

This is Mary all over! Tom offers her his hand and speaks title.

Title

151

"Good bye Mary, I hope you will be happy."

Hiding her disappointment with a smile, Mary takes Tom's hand and thanks him. He leads her toward the door!

CUT TO.

Scene 344 INT. HOUSE MARY AND TOM enter from the house. Tom means to go with Mary to her car but she stops him saying:

Title

153

"Go back to your beloved office, You will be a famous surgeon now and you will have to study more than ever."

Tom protests but Mary persists laughingly but firmly. Tom finally makes a move to go back.

CUT TO

Scene 345 OFFICE ANE MED LONG SHOT. Simplicity stands at the desk weeping. She is holding Mary's letter in one hand and the picture in the other. She has just taken letter out of the Frame. Tom enters and finds her thus. He asks her what she is doing.

Scene 346

CLOSE SHOT.

Wretchedly Simplicity holds the letter out to Tom and speaks:

Title

153

"She loves you".

Tom takes the letter and starts to open it.

Scene 347

CLOSE UP OF TOM. reading the letter, joy in his face, then looking toward Simplicity, a shadow of anger comes as he speaks:

Title

154

"Why did you do this, Simplicity?"

Scene 348

MED. CLOSE SHOT. Tom's face is hard. Simplicity begins to blubber. Tom presses her to explain. Finally she manages to speak:

Title 155 "I wanted to marry you myself."

Tom melts completely, takes her in his arms, comforting her because he knows she suffers deeply. Then the phone rings. He goes to the telephone.

Scene 349.

CLOSE UP AT TELEPHONE Tom listens to the conversation of the lady who is going to have twins and insits that he come right over. All the time he is holding Mary's letter out in front of him, reading it over and over again.

Scene 350

LOVERS LANE MED. SHOT.

Mary starts to get into her car, then some sentimental impulse makes her go toward the tree.

Scene 351

CLOSE SHOT. Mary goes to the Lovers Lane tree and starts looking for the place where they had carved their initials.

CUT TO

Scene 352 OFFICE MED. CLOSE SHOT Tom hangs up receiver, then tells Simplicity disgustedly:

Title

156

"Mrs. Bean is having her sixth baby; I never did have any patience with that woman."

He grabs his instrument case and exits. Simplicity looks after him tragically, then burst out into tears and sinks down in an office chair.

Scene 352 B CLOSE UP SIMPLICITY

She picks up a wishbone doll from Tom's desk and looks at it through her tears - saying to herself "If you ain't the bunk!"

CUT TO

Scene 353 LOVERS LANE LONG SHOT

Mary walks toward her car and Tom enters scene in Ford. He drives it toward her. He calls out, "Jump in Darling. we have a case". Mary continues toward the car.

Scene 354 CLOSE SHOT. TOM AND MARY enter the car. He holds her close to him very happily and kisses her cheek, She looking off in the distance points to

Scene 355 MED. SHOT Aunt Melissey and Uncle Bill. These two are walking down Lover's Lane. Uncle Bill bellows into the ear trumpet:

Title

157

"So you think you can trust your young life to me."

Scene 356 CLOSE ANGLE. Melissey replies:

Title

158

"Grammar aint everything".

CUT TO

Scene 357 TOM AND MARY. They start their car.

Scene 358 MELISSEY AND BILL. Waving his wishbone doll. Uncle Bill says:

Title

159

"You get what you want in this world."

Scene 359 LONG SHOT. Car goes slowly as Tom and Mary embrace. double exposure. Flying stork. Tom starts car as if recollecting case.

Scene 360 VERY LONG SHOT.
Race of stork and car.

THE E N D

This document is from the Library of Congress
“Motion Picture Copyright Descriptions Collection,
1912-1977”

Collections Summary:

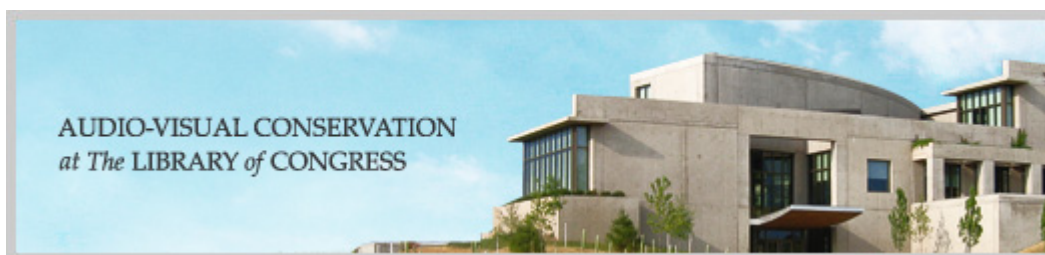
The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



National Audio-Visual Conservation Center
The Library of Congress